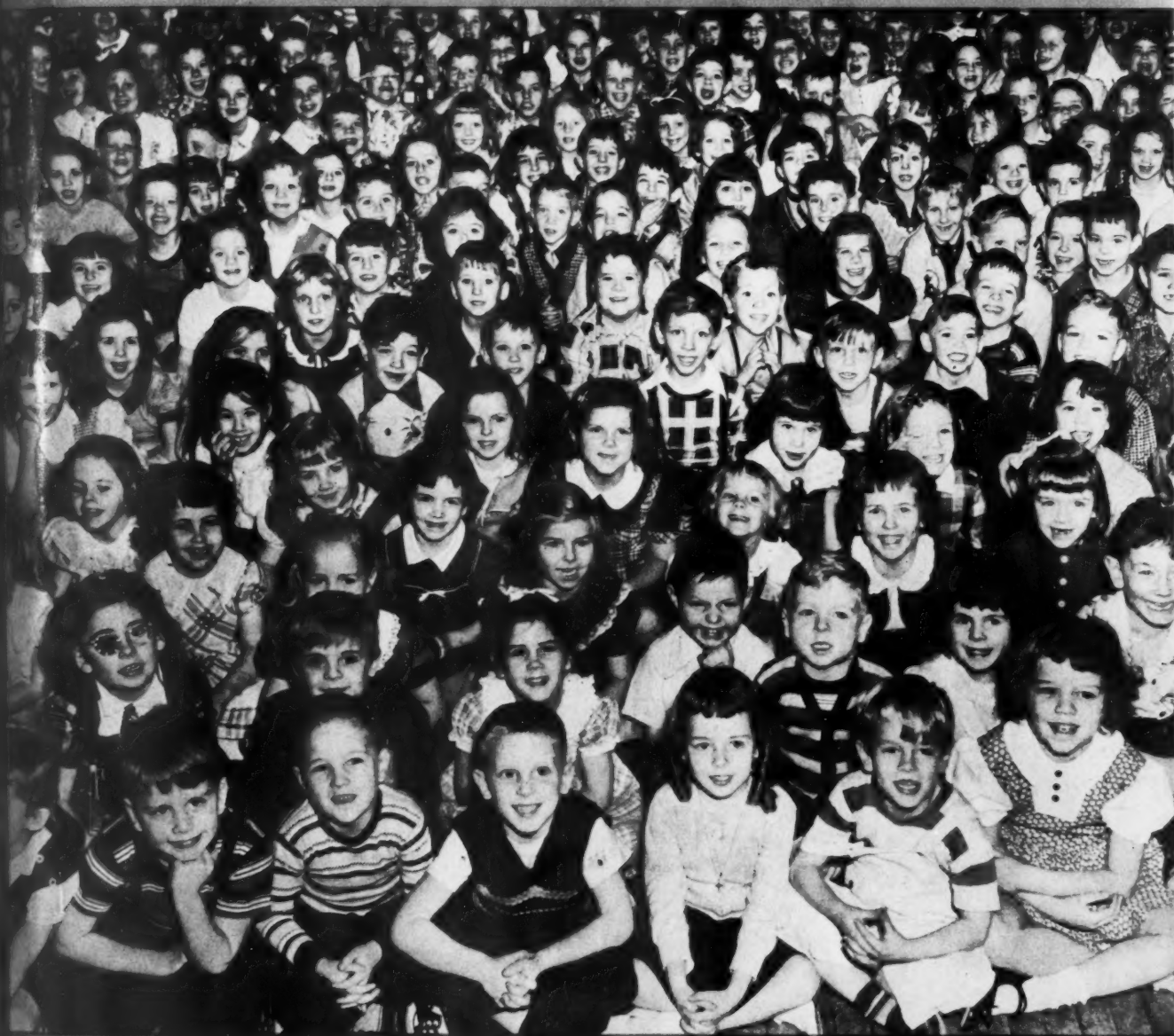


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SOCIAL SCIENCES

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ART EDUCATION: QUALITY IN TEACHING



6th BIENNIAL CONFERENCE NUMBER

Art Education

JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION



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Art Education

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NEWS and

• "Form follows function" is an old tag, but it will be truer than ever for school buildings in 1961, architectural authorities predict. And the trend is from the square to the circle. First to go, predicts Harold Gores, president of Educational Facilities Laboratories, Inc., may be the box-like gymnasiums (tailored for the rules of basketball), to be replaced by the domed field house. More and more new schools will bypass "eggcrate" layout for the cluster plan, to suit *either* team teaching or self-contained classrooms. "Almost every newly designed secondary school will provide variant space—i.e., individual study spaces, small spaces for seminars, standard classrooms, and large group instruction space."

• When such flexible class-size plans depend on movable walls, too often "out of sight" isn't at all "out of mind." It's good news, then, to hear that construction refinements will end the plague of porous partitions. Says Gores: "For the first time schools may with confidence purchase and install operable walls that will really stop intelligible sound from seeping through the partition. The operable walls will help schools in efforts to offer instruction in larger than normal and smaller than normal classes."

• Dr. William C. Menninger, president of The Menninger Foundation of Topeka, Kansas, a nonprofit professional organization devoted to research, education, treatment, and prevention in psychiatry, has been selected by the Associated Exhibitors of the National Education Assn. to receive the 1961 American Education Award for his outstanding contribution in the broad field of education. The award will be presented, March 14, at the St. Louis convention of the American Assn. of School Administrators.

• Paul A. Witty, professor of education, Northwestern Univ., reporting on his 11-year study of television habits, told the American Assn. for the Advancement of Science that elementary-school pupils averaged 21 hours a week watching TV in 1960 (same as in 1950); high-school students, 14 hours. Witty said children need a varied, well-balanced day, and a child who watches TV too much may be turning to TV as a refuge from boredom or frustration. To parents' complaint of too much violence on programs, Witty declared: "It is the responsibility, then, of citizens to seek an improvement in current offerings via TV. But they have the responsibility also to make the most of the present offerings. Parents and teachers can aid by encouraging children to select programs with discrimination and to evaluate them carefully."

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ART EDUCATION: Many sets dealing with problems and methods in art education organized and edited by prominent art educators. Recent Additions: "As I see Myself", "The Four Seasons" and "Our Town" from Child Art in the U.S.A. sponsored by Arts and Activities Magazine and Galerie St. Etienne, N.Y.—"Seeing is Believing", "Color and You", "Design in Our Environment" and "The Evolving Creative Vision", photographed and edited by Prof. Richard B. Reinholdt.—"Design and Techniques of Enameling and Jewelry Making". Request prospectus.

FILMSTRIPS and SLIDESTRIPS* in color
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Display: Convention, National Art Education Association, Miami, Florida. April 11-15, 1961. Booth #24.

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IEWS

• *Henry Chauncey*, president, Educational Testing Service, Princeton, N. J., said this week that a major goal of a free society—the full development of the individual—“is achieved primarily by the individualization of education” and that one of the conditions that will make individualized education in this country “a reality rather than a dim and distant goal” is the “wise and effective use of tests in education.” Chauncey said three key words sum up what is involved in individualizing education: *understanding*, *opportunity*, and *recognition*. “Understanding the individual, providing opportunities for the individual, accomplishment are the necessary elements of an educational system based on the goal of the full development of the individual.” Discussing the various curriculum improvements, the advent of teaching machines and other new techniques for presenting material to students, the application of electronic equipment to educational uses, and the increasing use of tests for guidance, instruction, and admissions purposes, Chauncey concluded that “many of the new developments, *if put to proper use*, can help us provide understanding, opportunity, and recognition for all children.”

• *Public colleges and universities* which discriminate on the basis of race, color, religion, or national origin should not receive federal financial aid, the Civil Rights Commission urged in a 350-page report to the federal government. The commission, headed by John A. Hannah, president of Michigan State University, said that Negro colleges maintained by the states are inferior in programs and funds and that the federal government has been a “silent partner” in perpetuating this situation because most federal funds go to all-white institutions in the South. The federal government now contributes about 15 per cent of the budgets for higher education institutions in the South. Two Southern members of the commission dissented in varying degree from some conclusions of the report, and one Southerner dissented in toto.

• *The education task force of President Kennedy.*
For public elementary and secondary schools: \$30 annually per pupil in average daily attendance, to be allotted to the states for school construction, salaries, or other purposes related to the improvement of education, the decision on how to use the money to be made by local boards of education. *Additionally*, low income states, mostly in the South, would get *another \$20 per pupil*. The task force estimates that 7 million

continued on page 35

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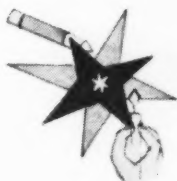
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A Symposium on the Conference Theme:



Photo: Illinois State Art Guide

In the years since October 1957 there has been increased interest in and discussion of American education. Key words in the discussion have been quality and excellence. The NAEA Council this year has focused our attention on quality as it relates to art teaching by selecting as the theme of the 6th Biennial Conference, "Art Education: Quality in Teaching."

The brief articles presented in this issue of ART EDUCATION were planned to stimulate thinking and to provide a springboard for conference discussion. The writers represent different positions in the broad field of art education and, of course, there is variety in the interpretations of the conference theme. You will agree with some of the ideas presented and disagree with others. However, the papers offer many suggestions for identifying the quality teacher and for evaluating quality teaching. It is here perhaps that they make their greatest contribution. Several mirrors are provided and there is no better exercise than taking a good look at ourselves. An honest consideration of the conference theme provides this opportunity and it is hoped that the symposium papers will stimulate serious self-examination.

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ART EDUCATION- QUALITY IN TEACHING

6th Biennial Conference – Hotel Deauville, Miami Beach, April 11-15, 1961



EVELYN McCONNELL

Quality teaching involves a sound philosophy of art education with a critical evaluation of our objectives.

Consideration of some fundamental concepts will enable us to accomplish more effectively these objectives and establish a workable philosophy of art education in the classroom.

The Teacher No amount of techniques, tricks or devices will substitute for a good art teacher; one who is endowed with special drive, enthusiasm, initiative and affinity for hard work. To teach skills and techniques of expression, a teacher should be a participating artist well grounded in the fundamentals of the art field. Because of his experience and knowledge in particular areas; an artist-teacher can ignite the interests of students. In addition, a basic knowledge of history and philosophy is needed to give deeper meaning to aesthetic expressions.

Enthusiasm Nothing will inspire a class like an exciting approach to a new creative experience. Stilted teaching has a deadening effect and fails to arouse aesthetic awareness, preventing art from becoming alive and vital to the student. Communicating art

"It is up to us to decide the status of art education in the future." The role of standards and the promotion of the art program are of special interest and important to Miss McConnell as she states her case for quality art education.

values should not be done in an automatic stereotyped manner. A dynamic approach to teaching avoiding tired, worn-out clichés is important. We should interpret new horizons to a class by explicit terminology rather than rote repetition of the usual verbalisms. Clarification of vague deceptive terms, relating the vocabulary and learning situation to familiar associations of the students, will help to increase the meaning of the art message. Enthusiasm in a classroom is contagious, and if we are to inspire, we must transmit to the students the excitement we as artists feel in a creative situation.

Understanding An understanding of human growth and development is important. Thirty or more individuals within a class each with a learning potential in varying degrees necessitates an understanding of students' background, capabilities and work habits. A teacher must recognize the importance of flexibility in adapting to a changing classroom situation. Each student should be encouraged to develop to the limit of his ability, striving for his individual expression, not returning a carbon copy of a teacher directed production. This implies that the student's methods of procedure representing an assimilation of learning experiences developed by the project are just as important as the end result. The visual expression should declare teacher guidance rather than teacher indoctrination.

Organization Often an art class is the scene of much busy work which goes on under the guise of creative expression. We should not be afraid of hampering freedom by constructive criticism, motivation and guidance. A student will respect the teacher who sets specific attainable standards of achievement. Obviously, organization of tools, techniques and methods of procedure are of paramount importance. But organization should be carried a step farther in planning a coordinated sequence of activities involving analysis of learning experiences and effective follow-up in terms of sound evaluation and appraisal techniques.

Related Class Experience Education is an "on-going" process. If the fundamental learnings are to be effectively applied to contemporary living, related art experiences outside of the classroom are necessary. This might involve visits to art exhibitions, interior and industrial design shows, and tours of commercial art agencies. An understanding of art as reflected in various phases of community living, for example: architecture, city planning and theatrical design is also necessary. Bringing the community into the classroom by speakers representative of specialized fields, traveling art shows, films and slides is also advisable.

High Standards As art educators we are often lax in establishing for ourselves and our students high standards of achievement. A practical philosophy of

art education on the part of the creative teacher is certainly reflected in the classroom and in the general attitude of the pupils. In spite of this, students need a definite challenge in order to work up to the peak of their capabilities. This should not mean rigid invariable control, but rather practical goals which will inspire young people. The result will be more respect for the subject and increased knowledge for the students. Mere participation in a creative class does not imply automatic success. Failure in visual expression can result from lack of achieving objectives, but success can also result with just a little more effort. The rewards are much more gratifying when the competition is keen.

If we are striving to place art in its true perspective in the high school program, an art course should not be used as a form of therapy in the curriculum. It is true that a dynamic art program can often challenge students with particular problems. Frequently this gives to pupils their first feeling of accomplishment in satisfactorily expressing their own ideas, subject to evaluation by their contemporaries. This does not mean that an art course is the answer to the rehabilitation of the student who, through lack of effort or ability cannot achieve scholastically. It is an acknowledged fact among students and faculty at our high school that an art class is no "fun course", nor an easy method of getting a credit. Whether the student is classified as a slow learner or of average or gifted abilities, he will find that success is based on whether he is willing to work to the limit of his potential and give of his time, energy and enthusiasm to make art meaningful and satisfying to himself.

The "popularity" of an art department is an understatement of fact. However, in fairness to students we should avoid allowing our class time to become devoted to busy work for other departments, organizations or activities. Often this serves as an excuse for the absence of a worthwhile curriculum. Signs, posters and other projects while filling a need for a particular department often do very little to challenge an art class—especially when the request is received within a three day deadline. Every department has an obligation to contribute within their area of specialization toward the smooth functioning of the total school program. The test of whether or not a project is worthy of class time is still basically—"Will the students benefit in terms of increased knowledge and understanding of art fundamentals?" Certainly a strong administrative policy which prevents overloading an art department with unnecessary work is of the utmost importance to the teacher. As a result of publicizing what we are trying to accomplish in our school, we have been rewarded with not only increased understanding and

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Few people will disagree that we are living in a period of rapid change. Within a few short years our country has seen the horse and buggy develop into the streamlined monsters that digest the highway; from daredevil pilots and their rocket aircraft to scheduled flights across the country and indeed across oceans in a matter of hours; from a rifle shot to a devastating blast of nuclear energy.

These, and many more, changes have had their effect. We are no longer content with an "old" product; a horse, or even last year's car—when the new crop arrives every fall. Change becomes a necessity in order that we maintain prestige. Everyone must own or at least play a part with one or more of the mechanical or technological monsters of the day.

In such a society, increased pressures are placed upon the schools to participate in the achievement of scientific advancement. The basic academic program becomes a balloon, filled to the breaking point with the "essentials", the "required".

In the elementary school program, more and more subjects are working lower and lower in the grade structure. The high school student is becoming more and more pressured into enrolling in "college preparatory" classes with high academic standing so that he will compile sufficient graduating credit to attend the best institutions of higher learning.

These programs and developments place the arts in a struggle for survival. Not only are they considered as "frills or fluff" but, almost more tragic, they can not or do not offer the student sufficient knowledge, information, facts, skills, etc. to justify his enrolling.

It would be easy for art education to fall into the trap (and it may indeed have already happened in some areas) of change for the sake of change, of entering the "race"—eager to trade in last year's model—whether it be curriculum, teaching techniques, methods or whatever, so that we may retain prestige and compete with the other curriculum areas.

Within art education we must deal with original thinking and original ideas. Through the development of each individual's ability to create ideas, solve and evaluate problems creatively and critically, true productivity and quality teaching will result.

The quest for quality, Mr. Haberer suggests, demands a close look at ourselves—our objectives, our research, our professional associations. In our evaluation, we must be careful to save that which is good, and not just change for the sake of change.

In times such as these we are quick to find someone or something to blame. Our difficulties can easily be placed at the doorstep of the sputniks and rockets, the mechanical brains or the nuclear submarines.

It is important for us to realize the impact of science in today's program. There is little need to discuss this. However, it must also be realized that this is a challenge to our programs and the quality we bring to the education of youngsters.

We must believe that no sensible thinking person would eliminate the arts from the program of youngsters, if, in turn, the teachers brought real quality to their teaching. The task before us is one of teaching and teaching in a quality manner. Many faults can be found with our art programs of today; in their lack of clear objectives, the need for research and constant evaluation, the lack of strength in professional organizations and many areas related to the total programming of art.

The Pennsylvania Academy of the Fine Arts, founded in 1805, set forth its aims as follows:

"To promote the cultivation of the fine arts, in the United States of America, by introducing correct and elegant copies from works of the first masters in sculpture and painting, and by thus facilitating the access to such standards and also by occasionally conferring moderate but honorable premiums, and otherwise assisting the studies and exciting the efforts of the artists gradually to unfold, enlighten, and invigorate the talents of our countrymen."

This is quoted in the Pennsylvania Academy of the Fine Arts, Catalog of the 114th Annual Exhibition, February 9 to March 30, 1919. We could probably reach a general agreement that art education has changed somewhat since that statement was made; that the teaching of art is changed from the introduction of "correct and elegant copies".

But indeed our task is not to analyze the "growing pains" of the past, nor is it to find places, or persons, or institutions where the fault lies; nor to blame the scientists, the sputniks or rockets, the atomic submarines. Our task is to look to ourselves. "Human nature . . . is no matter of the viscera alone. It is a matter of exploring the possibilities of the surface,

lines, colors and tones—and later on, the symphonies, mountains and stars”.¹

We must not lose sight of the mountains and the stars, but we must also look toward the lines, colors and tones, the foundation, the reason for our existence—and that is the job in the classroom.

It is just a short time ago that I read in the daily paper a story about planning underway for re-vitalizing the downtown section of my home city to keep pace with suburban plazas and shopping centers. The plan suggested that immediate steps were necessary to insure that the downtown area would not soon resemble our image of the once wild and woolly western town “gone to seed”.

The paper failed to point out two problems involved; the first of these relating to the wholesale destruction of what is beautiful in this area just for the sake of change. The other problem deals with the other end of the scale—holding on to what is old just because it's old.

What is needed, of course, is 1) an organized plan to save the best and to construct the best and 2) excellent leadership to approach the plan in an orderly, step by step organized manner.

EVELYN BEARD



The concern for quality in teaching is not only timely—it is urgent! There is a ready market for art education of high quality. The world is crying for a unifying force. Many of our current writers see the arts as serving this purpose. One such opinion comes from Philosopher, William E. Hocking: “Side by side with the common authority of science, now concretely binding men's minds, there is a common authority of those man-created images of life's meanings we call art, universal only by consent, capable of forging a unity the more significant because it is devoid of compulsion . . . As the voice of human hope, art precedes diplomacy, and makes diplomacy possible.”

If it is art that is needed to serve as a unifying force then the teaching of art must have those art qualities which make the unique contributions that only art can make. The immediate need is to search through the whole structure of art education to discover its strengths and weaknesses and chart the course to con-

So, too, with our art programs. We must re-evaluate our time, our programs, our objectives, what we are doing, what we want to do, saving the best and constructing better; then work out each problem in an organized manner. If we have a plan which is good it can be accomplished.

We must deal with students and their attitudes toward art, but further we must deal with our own attitudes. We give much lip-service to the objective and aims of art and art education and to the fact that we are helping to develop a more aware and sensitive citizenry. Yet we, as art educators, continue to become less and less aware of the needs and necessities of our own programs and of the task of developing better programs and better teaching techniques. The art teacher must first determine his own attitude toward the teaching of art, then proceed to help develop an attitude for this art in the minds of students and in all those involved in this business we call education. It requires a good look at ourselves at our aims and objectives and at our purposes.

¹Gardner Murphy, *Human Potentialities*, New York: Basic Books, Inc. page 33.

Are you a **THING** teacher or an **IDEA** teacher? Miss Beard discusses the difference and holds that “quality teaching comes from quality thinking.”

tinuous growth. The focal point of this particular search is directed to the art teacher's relationship to **THINGS** and **IDEAS**. The following statement presents a pretty good picture of the art teacher's predicament and the challenge it holds:

“There are two worlds . . . the world of things and the world of ideas. Most people live in one or the other. But you have to live in both. . . maybe the success of mankind depends on keeping those two worlds stuck together . . . blended . . . communicating.”¹

If the teaching of art is to help in keeping the “. . . worlds stuck together . . .,” bridging the gap which separates scientist from humanist, playing a new role as a unifying force in civilization's progress, then it must have the necessary characteristics.

The world of **THINGS** and the world of **IDEAS** are

¹Bulletin No. 2, 1960—The Tenth International Design Conference, Aspen, Colorado.

the domain of the teacher of art—his field of thought and action. To blend the two is his function. How well he does this is the main concern in the search for quality in teaching. And how well he blends the two can be tested by this question, Where does he place the emphasis, on THINGS or IDEAS?

Since the intent of this paper is to deal specifically with *ideas* it might be wise to first concern the reader with *things*. Of course, things are of vital importance in the teaching of art! Stone and steel, paint and plaster are important to the building of a house but it is the living within the house that really counts and for which the former exists. The physical environment we provide, the quality and range of media we select, and the knowledge of their technical use sets the stage for the expression of ideas. Our neglect, or ignorance, of these *things* can mean the abortive death of *ideas* regardless of how sincere may be our efforts. Standards of quality for art tools and materials have been well established by reliable manufacturers and dealers. Artists, craftsmen, and publishers have provided for us a high quality of technical knowledge. Surely the immediate search for quality in teaching need not center in the realm of *things*.

Emphasis in art education must be on *ideas*. And the word is not to be interpreted to mean a new trick with tools and materials, a new pattern or recipe. Instead, it has reference to teaching with a real concern for the intellect, the emotions, the sensitivities, all those intangible, indefinable parts that go to make up the student as an individual. It refers to teaching in such a way as to provide stimulating experiences which awaken and inspire the student to exercise his imagination, increase his knowledge and keep his vision fresh. It is expressed in still another way by Henry W. Wriston: "What the American student in high school and college needs more than any other single thing is stars in his eyes. We have encouraged him to keep his feet on the ground. Realities, so-called, rather than aspirations, have been offered him. But hopes, dreams, ideas—call them what you will are prime essentials."²

In our concern for improving the quality of teaching there is danger of stopping short of the very deep experiences which are possible through a sensitive approach to teaching art. It is possible for us to fall into the habit of thinking that if we could get color books, patterns, molds and numbered picture sets banished forever from the class room, then a high quality of teaching would be the natural result. But there is evidence of another evil as deadly, and more elusive, than the first. The evidence is in the form of stereotyped images—images which have been imprinted upon the uninspired brains of children and adults of all ages. These are not necessarily the images caused

by color books and other image makers. They are images developed by the child and used repeatedly because no one has provided fresh and stimulating experiences from which he can form new images of his own. He works from a barren brain with no more feeling or emotion than the cold pages of a color book would provide. If his work bears the characteristics of the usually expected developmental stage for his age level, and he seems to enjoy manipulating the tools and materials, then we are happy. And we leave him alone to repeat, repeat, repeat, repeat. . . .

Is this not the result of teaching with an emphasis on THINGS rather than on IDEAS? A concern for tools, materials and technique of handling are of extreme importance but only as a means of communicating thoughts, feelings, and emotion. But where there is nothing to communicate the means is a futile gesture. The *thing* has substance but no spirit.

To shift the emphasis from things to ideas, to give spirit to substance, the teacher must employ every possible means to broaden and deepen the quality of experience for students. Concerning the "Background of Imagination" the writer for the September issue of the Royal Bank of Canada Monthly Letter had this to say about written communication and it is applicable to visual communication: "If the imagination is to yield any product useful to the writer, it must have received material from the external world. Images do not sprint out of a desert. True imagination, no matter how strange may be the regions into which it lifts its head, has its roots in human experience."

Another similar reference which might have been said in our present day but instead it comes from a writer describing the work of Sir Walter Scott in the "Quarterly Review", May, 1810: "Never, we think has the analogy between poetry and painting been more strikingly exemplified than in the writings of Mr. Scott. He sees everything with a painter's eye. Whatever he represents has a character of individuality,—for there is a quick and comprehensive power of disconcertment, an intensity and keenness of observation enabled to discover characteristic differences where the eye of dullness sees nothing but uniformity."

If enriching experiences are to become a reality and add quality to teaching then they must be implemented through specific teaching procedures. This focuses attention on the actual teaching process.

The teaching process involves more than aiding students to "do" art. It means motivating and inspiring the act. Creative expression demands something to *express*. This comes only from the experience of the individual. "Experience is the best teacher," therefore, the sensitive teacher tries to create stimulating situations where the student has experiences involving all his capacities for learning . . . all of his senses. Thus he becomes more sensitive and consequently gains

²Wriston, Henry W. "The Individual in a Conformist Society" *Overview*, October, 1960.

broad understanding which forms the bases for his own individual creative expression.

A part of, and not apart from, the experiences necessary to achieve quality in teaching is that of providing opportunity to enjoy, appreciate, and evaluate the works of others . . . architect, painter, sculptor, designer, craftsman. In our justifiable disgust with the old picture-memory type of art appreciation we have gone to the opposite extreme. We have been careful to keep the artist and the child far apart lest the child develop some sort of "complex," become "inhibited," or "copy." So what has happened? We have created a vacuum in his visual experience. All kinds of visual trash is bombarded at him almost twenty-four hours a day. This seems to be inevitable in this technical age of mass communication with emphasis on advertising. Therefore, it becomes more important than ever before that we bring the child into direct and constant contact with fine examples of art in order to counterbalance his visual diet of trash.

OLLEEN WILLIAMS



The title, "Art Education—Quality in Teaching," seems to me to imply that art education in itself is a quality of good teaching. I believe that art education is an identifying aspect of quality teaching.

Quality of any product or action implies how well it functions for the user and the extent to which he can identify with it. To me, quality signifies a completeness and totality. Quality can refer to an idea or action, a machine or material, and in teaching it might particularly refer to a range of values based upon an idealization. A quality performance unifies and brings together essential aspects of a problem without duplication while giving recognition to the many common factors involved. Quality reveals and emphasizes the uniques in the performance. Quality also involves the rejection of what is non-significant and non-essential to the organization of the whole form.

Why is art education an important aspect of quality teaching? In this technological world, the individual's job most often is a routine, partial, segmented one. He seldom sees and performs the whole process of anything. The individual performs not as a whole

There are times when we seem to be quite disappointed with the general public because of what appears to be an over emphasis on material things and little concern for the things of the spirit. But our own actions within the class room indicates that we, too, concern ourselves with the material rather than the spiritual . . . the experiences which precede and motivate the expression with "things to become a *thing*." The search for quality teaching points directly to the individual teachers. Quality teaching comes from quality thinking. Quest for quality teaching must begin with and come from within the individual teacher. A step forward has been made when he sees himself involved on the one hand with the *things* of art teaching while on the other he holds the keys to awaken and unlock the soul of a child.

"If a man finds himself with bread in both hands, he should exchange one loaf for some flowers; since the loaf feeds the body indeed, but the flower feeds the soul."—MOHAMMED

Miss Williams discusses the importance of art in quality education and suggests ways in which the quality teaching situation, the quality teacher and the quality art teacher might be recognized.

person but as an isolated cog. Our knowledge of the nature of the human being causes us to recognize the dangerous, destructive corrosion of this partial acting. In the art activity, the individual performs as the creator of an idea as well as the executor of that idea. He conceives the idea, experiments with the materials and processes, selects a solution, and determines the shape of the tangible result. He uses both conscious and sub-conscious awareness of his experiences. He combines intellectual and emotional perceptions. He uses sensory responses to form relationships and insights. Thus, he acts more nearly with his whole being.

Since good teaching recognizes the importance of the totality of the many factors involved in learning, art education activities would be used in the classroom both as an avenue or approach to learning and as a means for the learner to give a tangible form to his experiences.

In recent years, more and more opportunities have been provided for students to become involved in interpretative and expressive art activities, but far too little utilization has been made of the visual language

as a vital tool for communicating with the learner and for stimulating sensory participation by the learner. Each of these can increase the efficiency of learning.

How is a quality teaching situation recognized? Quality teaching recognizes the value of the total involvement of the student in whatever he is doing. In a quality teaching situation everyone, teacher and learner, will be thoroughly involved with both the functional and aesthetic aspects of the activity. The degree of involvement will vary as capacities vary. Provision will be made to include intellectual, emotional, and sensory experiences in all learning situations. Art education experience will be an active and total laboratory experience using materials and processes combined with appreciation and history.

Projects and problems originate with the student's desire and decision to take action, to do or make something; these provide a satisfactory experience which leads on and evolves into another activity. There is no obvious beginning and end. The learner moves from the conception of an idea to the shaping of it into a tangible and symbolic form; then continues to the sharing of it through display. Ways are found to include everyone in decisions. When people choose from their own products, they become so personally involved that their interest is greatly heightened. Higher interest fosters keener awareness and deeper insight.

How is the quality teacher recognized? The quality teacher will be concerned with art education not only as an interpretative and expressive agent, but also as an integral part of a total learning situation where the learner can integrate his intellectual, emotional, and sensory responses in a natural way. The quality teacher will be as equally concerned with what the learner does with materials and processes as he is with what these do for the learner; with the learner's understanding of the nature of the materials and processes as with his shaping of these materials; with the concepts gained from action with the art product; and with the tactile, visual, and audio responses as with the verbal.

Art knowledges and skills will be used by the quality teacher to organize and arrange the classroom for aesthetically pleasing visual relationships regardless of the existing physical condition. As much consideration will be given to the physical relationship of shape and form, line and color, texture and space, light and dark, as is given to the use of correct grammar in speech. This will be as much a part of the teacher's habitual everyday behavior as a smiling countenance. As much consideration and effort will be made to keep arranged and organized the visually active and inactive areas of the classroom in order

to reduce strain and tension as is made to control audio discord. The level and efficiency of learning is thus greatly raised.

The quality teacher will be able to recognize basic art behavior as human developmental stages. The quality teacher will be able to help the learner find and discover a relationship of his problem and his solution to those found by other people. The quality teacher will be able to convey what he knows and understands to the learner without making this the end to either his or the learner's experience. The quality teacher will be certain that the learner has the necessary information and knowledge to aid him in finding a creative solution to his problem. This means that the teacher himself will have the confidence and willingness to explore new and previously unfamiliar ideas, materials, and processes with the learner. The teacher will begin with the learner's existing level of design and will guide the learner's progress from there to a culmination in an individual and original action or project.

The quality teacher will constantly use examples of both folk art and master art to share and to acquaint the learner with man's heritage. He will present this in a daily living environment as it relates to the immediate concerns of the learner. Both two-dimensional and three-dimensional works will be used, contemporary as well as historical. Many people will never know and become acquainted with art works other than their own unless the elementary schools, high schools, and colleges continually use such works as a basic and integral part of the daily living atmosphere. The works should be placed where students and children can see, examine, and contemplate them as they pass through corridors, social, study and work areas. These art works enrich the total atmosphere for learning. A functional building alone without the aesthetic aspects of enrichment is not enough for quality teaching or quality learning.

As an approach to learning, the visual language of art will be used constantly and continuously to transmit any subject area being taught or experienced. Tactile and visual stimuli will be used as consistently as verbal stimulus to activate sensory perceptions.

How is the quality art educator recognized? The quality art educator will lead the way with all the attributes of a quality teacher, contributing depth to each characteristic. The quality art educator will be a leader in providing an atmosphere for aesthetic learning using sensory experience to develop awareness and sensitivity, enabling the learner to establish new insights and relationships. His knowledge of human behavior will bring to the learning scene competencies in using art concepts, materials, processes, as well as knowledges of human behavior. He will

know what the artist means by art and what the educator means by education. He will know that art experiences are a part of the total human experience, not isolated from any subject area. The quality art educator will sense the close relationship between art and ideas as these continue to play a unifying role in our own culture as well as in the culture of other civilizations. The quality art educator will be neither a painter, a sculptor, nor a weaver while teaching, but a teacher who integrates the concepts of each craft through understanding both the distinguishing and unique aspects of the arts as well as their inter-relations.

The conditions necessary for quality in teaching are never static. They evolve. Attributes of quality are not expected to burst full blown upon the scene, but

HOWARD CONANT



If our luck holds out until the start of the next century, which is to say if political leadership and public lassitude have not by then caused us to be blown to bits, it is conceivable that the March, 2000 (probably the "Centennial Jubilee") issue of *Art Education* might once again carry a symposium on the convention theme.

If our present combinations of paradoxical professional characteristics (such as highly developed in-group relations but practically non-existent relations with the broad field of education and with other professional groups; strong desire for special status but inability to secure it because, among many factors, of inadequacy of art subject knowledge; and personal modesty but group bravura) are continued, one might expect the year 2000 convention theme to be "Art Education and Thermonuclear/Geopolitical Values," or some equally over-ambitious, tied-to-the-trend-of-the-times topic.

One of the National Art Education Association traditions likely to be continued four decades hence is that of holding conventions in decorator-embellished hotels, rather than meeting at art museums or on college campuses in the "stuffyly aesthetic" and "needlessly intellectual" tradition of the American Society for Aesthetics, the National Committee on Art Education, the Association of American Museums, and the Na-

will be developed as educators grow in awareness, sensitivity, and intellect. Any degree of greater awareness places new responsibilities upon us by broadening our horizons and giving us insights of more subtle relationships. The teacher who as a learner encountered a classroom where art activities were a habitual and integral quality of teaching; who met teachers with these same qualities; and who attended colleges where these qualities were in evidence has a good chance of achieving ideal attributes of quality in teaching.

If art education is to make its contribution of quality to teaching, it will do so because creative teachers and administrators have vision, understanding, knowledge, and sensitivity and will work with a zeal for continuous growth.

Mr. Conant is against conferences in hotels, Hawaiian dancers, commercial exhibits, and cocktail parties, among other things. He seems to be for "art subject matter teaching," special art teachers in the elementary school, Carnegie units and the Bible.

tional Association of Schools of Design (in short, practically all art organizations).

One might envisage the year 2000 convention as a "bang-up" affair in an Hawaiian resort hotel in an atmosphere which would contrast sharply with the artistic quietude of, say, the Honolulu Academy of Arts. The hotel, lobby, ballroom, and adjacent corridors would no doubt be crowded with exciting, colorful displays of art material manufacturers' samples and teaching aids. Without too much difficulty one can imagine warmly sociable art teachers busy placing art material samples and instructions-for-use literature in battery-powered shopping carts and getting their door prize IBM cards punched. Simultaneously, a smaller number of their more serious (or tired) colleagues might be found in Parlors A, B, and C listening to a Pacific oceanographer, a fashion editor, and the Lieutenant Governor's aide. The formal convention Luau as well as the cocktail party preceding it would probably be paid for by "The Fleet" and would feature the Islanders' Grass Skirt Ensemble, a local magician, and a tumbling act from the mainland. The highlight of the evening would be the art educator of the century award-and-address by the lucky recipient, the Pacific district representative of the Atomic-Powered Air Brush Company (subsidiary of the Electronic Numbered Painting Corporation).

At a Sunday afternoon panel session for not-yet-departed conferees, a naive but scholarly art educator might read a paper on "The Past Fifty Years of Art Education." He might speak with pride of the amazing growth of creative art teaching, both in methodology and practice, which had taken place during the 1950's, 60's, and 70's. But he would probably have to deplore the profession's reluctance to heed the recommendations of a number of mid-century art educators who believed art education's *major* contribution to lie in the realm of art subject teaching, where students were to have learned, through illustrated lectures, homework study, and field trips, to understand and enjoy the arts of community planning, architecture, painting, sculpture, graphics, industrial design, and crafts. The speaker would, no doubt, have to indicate that art teachers had instead continued to concentrate more or less exclusively upon pupil's art expression in an ever-widening variety of commercial and scrap media at an ever-lower level of quality. He would probably note a further decline in the art educational slump which began in the 1950's with administrative abuse of the art consultant concept and caused still-employed elementary art teachers to be held responsible for the art education of ever-larger numbers of pupils, first in two schools, then several schools, later entire school systems. He would probably reminisce about the "good old days" of the 1960's when some elementary and junior high school children received as much as 25 minutes of specialized art instruction every two weeks, remarking that traces of specialized art instruction were found in remote communities as late as 1975 when the self-contained classroom concept for grades K-8 was enacted into the National Education Law. In keeping with the scholarly tradition of investigating topics closely related to that under immediate consideration, the panelist would probably find it necessary to point out the expansion of the field of art history (formerly limited to liberal arts colleges and art museums) into all colleges and universities, and most senior high schools. As a point of unusual interest, he might mention that high school art history courses had recently been assigned Carnegie unit credit which counted toward college admission requirements. He might explain that, faced by demands for increasing the profundity of all courses and eliminating overlapping between departments, most colleges had eliminated their art education departments and had added studio courses and one or two highly intensified art educational methods courses to departments of art history which were then renamed departments of art.

He would probably note the similarity of art history's encroachment upon art education to minor interdepartmental skirmishes of previous decades when science courses in color and light, industrial arts

courses in mechanical drawing, ceramics, photography, graphic arts, and typography, home economics courses in architecture and interior design, and social studies courses in community planning had replaced various neglected or poorly taught elements of the former art education curriculum. He would probably feel obliged to mention the gradual absorption of secondary school art teachers into related arts, home economics, and industrial arts departments, where they were permitted to teach elective courses in drawing, painting, and sculpture on the usual non-Carnegie-unit credit basis. He would probably add that enrollments in these courses were, as usual, limited to slow or belligerent youngsters plus a few whose "B-or-higher" average in academic subjects made it possible for them to squeeze in one art course during their four years in high school.

As the reddish sun descended slowly toward the Pacific horizon, and the eagerly awaited "Fleet's Farewell" cocktail hour approached, the unpleasant recitation of recent art educational history might be summarized with the panelist's expression of belief that the nineteen sixties had brought the profession its first widespread realization of the nature and extent of its folly. He would probably note with the precise, unemotional style of an historian that resolutions voted upon unanimously at the 1963, 1964 (annual instead of biennial national conventions would probably have been inaugurated as an emergency measure), and 1965 conventions "deplored" the general retrenchment of art education, "insisted" that less specialized art instruction in elementary grades did *not* mean more total child development, and "claimed" that art educators rather than teachers of art history, science, industrial arts, and home economics, should be teaching most of the art courses. He might conclude his remarks (already losing their effect as the tinkle of glasses and the orchestra's rehearsal of "Aloha" were heard outside) by noting that the passage of the National Educational Reform Act of 1966 (known popularly as the "James B. Conant Act") obviated the need for follow-up action on previous resolutions or for writing any new ones, since what remained of art education had been declared "permanently extra-curricular," because it was "clearly outside the realm of solid, academic, five-period, homework, national purpose subjects."

The art educational panelist at the year 2000 convention of the National Art Education Association might very likely close his remarks with a couple of appropriate quotations. One of them would probably come from the writings of the then-famous but formerly little-read mid-century educator-philosopher-critic, Herbert Read, some of whose theories might have proved to be as accurate as the dire predictions of Orwell and Huxley:

"Our particular trouble, in this air-conditioned nightmare which we call a civilization, is that we have lost the very notion of cultivating the senses, until butter-fingered and tongue-tied, half-blind and deaf to all nervous vibrations, we stumble through life unaware of its most appealing aspects, lost to its intensest joys and communions."^{*}

The other closely related but much older quotation might be taken from another "permanently extra-curricular" field,—religion:

"For what shall it profit a man if he shall gain the whole world and lose his own soul?"^{**}

Feeling embarrassed because of the inappropriateness of a Biblical quotation at an art teachers' convention in a resort hotel, especially when the session time had elapsed and members of the audience were moving around in their seats and lightly moistening their lips in anticipation of the liquid treats which their

MANUEL BARKAN



There are at least two crucial aspects to any consideration of the theme, "Art Education—Quality in Teaching": The first is the qualitative character of the subject matter of art education itself—the fact that the essential nature of art and the nature of learning in art are qualitative; the second is the quality of art teaching intended to achieve the kind of learning conceived to be true to the nature of art. Quality in teaching art hinges upon and is a direct outcome of one's conception of the qualitative character of the subject matter of art education.

It should be noted at this point that the word "quality" has two meanings: The word may be taken to indicate excellence, as in the statement, "That painting has quality;" or the word can refer to the property or attribute of an object, for example, "This painting is red and black." In the former sense, the meaning is evaluative; in the latter, it is descriptive.

To put the issue of the theme, "Art Education—Quality In Teaching" in a somewhat different manner now: *The achievement of quality in teaching is relative to the recognition of the qualitative character of the subject matter.* What one may recognize as evaluative quality in teaching depends upon what a teacher seeks to accomplish through his teaching. The degree

chattering colleagues could already be heard enjoying, but being nevertheless determined to make his point, the panelist might have gradually increased the speed and heightened the volume of his voice as he fruitlessly attempted to explain that aside from its obvious importance in one's personal spirituality, the quotation from the "Book of Mark" could be considered from the viewpoint of art as the soul of culture. Thus, one could conclude (now inaudibly, as clusters of conferees carelessly pushed back their chairs, arose and shuffled out of the room), scientific gains and academically-oriented educational reforms had gained for our people the whole material world, but in so doing they had lost the arts, they had lost their own cultural soul.

^{*}Herbert Read, *The Grass Roots of Art*, Wittenborn and Co., New York, 1947, p. 37.

^{**}Mark 8:36.

Quality in teaching can be determined only a relation to a teacher's purpose, but purposes must be valid and related to the nature of art. Mr. Barkan discusses the nature of art, the nature of learning about art, and suggests questions to evaluate quality teaching in art.

of quality in teaching depends upon what a teacher wants to achieve as an outcome of his teaching. The goals a teacher seeks determine how he will measure the quality of his teaching. The degree of quality in teaching, therefore, can be determined only in relation to a teacher's purposes.

While such a condition for determining quality in teaching would be necessary, it is quite inadequate because it is insufficient in itself. Evaluation of the quality in teaching must ultimately rest on the *validity* of a teacher's purposes and goals. Without attention to the problem of validity, any and all purposes and goals would have equal merit. Needless to say, this is not the case.

The determination of the validity of purposes and goals for the teaching of art must take into account many reference points. At minimum, these reference points include: the social-cultural environment, human growth and development, the nature of art itself, and the nature of learning about art. For the purpose of this paper, I shall limit attention to some brief comments about the latter two as they pertain to quality in teaching.

Art is of the most profound qualitative significance

continued on page 21

PROGRAM OUTLINE

6th Biennial Conference — NAEA

April 11-15, 1961, Deauville Hotel, Miami Beach, Florida

Monday, April 10

- 6:00 Arrival, Bus Tour of Florida Art and Architecture
P.M.
10:00 Workshop Leaders Conference
P.M.

Tuesday, April 11

- WORKSHOPS—William Bealmer, Chairman, State Director of Art, Illinois. Workshop sessions are scheduled to meet four times and are designed to give a group an opportunity to pursue a topic over a long period of time.
- 10:00-12:00 Session One—Workshops
Noon General Theme: The Examination and Projection of Quality.
- WORKSHOP 1—*Higher Education*—Clifton Gayne, Jr.—Chairman—Chairman, Art Education Department, University of Minnesota . . . for college and university art educators and others interested in the training of teachers.
- WORKSHOP 2—*Supervision*—F. Edward Del Dossio—Chairman—Consultant in Art, Minneapolis Public Schools . . . for supervisors and directors of art and others interested in supervisory problems and trends.
- WORKSHOP 3—*Art Education Programs for Children and Youth*—Mary Cole—Chairman—Director of Art, Chicago Public Schools . . . for art teachers at all levels interested in discussing current problems and trends in art education.
- WORKSHOP 4—*State Art Directors*—Alice Baumgarner—Chairman—Director, Arts Education, New Hampshire Dept. of Education . . . for state directors of art and others interested in leadership on a state level.
- WORKSHOP 5—*State Art Education Associations*—Ruth Elise Halvorsen—Chairman—Art Supervisor, Portland, Oregon, Public Schools . . . a workshop consisting of representatives from state art education associations.
- WORKSHOP 6—*International Art Education*—Alex Pickens—Chairman—Associate Professor of Art, University of Georgia, Athens, Georgia . . . for those interested in becoming more aware of art education internationally.
- WORKSHOP 7—*Deans and Directors of Art Schools*—Albert Christ-Janer—Chairman—Dean, The Art School, Pratt Insti-

tute, Brooklyn, New York . . . designed specifically for deans and directors of art schools.

WORKSHOP 8—*Educational Programs in Museums*—James Seidelman—Chairman—Director, Division of Education, Nelson Gallery, Kansas City, Missouri . . . designed for educational workers in museum programs and others interested in museum education.

- 1:30-4:00 Session Two—Workshops
P.M. ALL WORKSHOPS CONTINUED

Wednesday, April 12

- 8:00-9:30 Orange Juice Party—Host: Southeastern Arts Association
- 8:00-9:45 Research Seminar—Julia Schwartz, Arts Education Department, Florida State University, Tallahassee, Chairman. One Session—"Problems of Methodology and Design in Art Education Research."
- 10:00-12:00 Session Three—Workshops
Noon ALL WORKSHOPS CONTINUED
- 1:30-2:30 Session Four—Workshops
P.M. ALL WORKSHOPS CONTINUED
- 2:30-4:00 Standing Committee Meetings—NAEA
P.M.
- 5:00 Reception—Host: Florida Art Education Association
P.M.
- 8:00 P.M. FIRST GENERAL SESSION—Ruth Ebken, President, Eastern Arts Association, Presiding.
- Address: ART EDUCATION AND QUALITY IN TEACHING
Dr. B. Othanel Smith, University of Illinois, Urbana, Illinois
- 9:30 P.M. Coffee Hour—Host, Binney & Smith, Inc.

Thursday, April 13

- 8:00-8:45 A.M. Research Seminars—Two Sessions
Studio Processes and Implications for Teaching.
"Social Reality as an Influence in Preference in Painting."
- 8:45-9:30 A.M. Research Seminars—Two Sessions
"A Study of Creativity, Univ. of Chicago." "Relationship of Art Experience to Conformity."

9:30 A.M. **SECOND GENERAL SESSION**—William Bealmer, President, Western Arts Association, Presiding.

Address: **ART AND THE QUALITY OF EXPERIENCE**
John Ciardi, Associate Editor,
Saturday Review

10:30-12:00 Noon **SECTION MEETINGS**—Lucia Corbin—Chairman—Area Supervisor Atlanta Public Schools, Atlanta, Georgia.

There are to be sixteen section meetings in the Conference Program. Each section meets only one time. The purpose in having a wide variety of section meetings is to give the Conference-goer an opportunity to select several topics of interest to him.

Topics of Discussion . . . were chosen from a study of the problems identified during the past two years in activities of the Association. Some of the topics may be similar but the section meetings devoted to them do not occur at the same period.

General Theme:—Deepening the Quality of Experience.

SECTION 1—Design—Harold Wescott—Chairman—University of Georgia, Athens, Georgia.

Resource Person: Edward Winter, Enamelist, Cleveland Institute of Art, Cleveland, Ohio.

SECTION 2—Leadership in Group Action—Chandler Montgomery—Chairman—School of Education, New York University, New York.

Resource Person: Arthur Combs, Professor of Education, University of Florida, Gainesville, Florida.

SECTION 3—Art in Early Childhood Education—Mildred Fairchild—Chair-

man—Professor, Dept. of Fine & Industrial Arts, Teachers College, Columbia University, New York

Resource Person:—June McFee, Stanford University, Palo Alto, California.

SECTION 4—Art at the College Level—John Olson—Chairman—Division of Fine & Applied Arts, Long Beach State College, Long Beach, California.

Resource Person: Fred Logan, Department of Art, University of Wisconsin, Madison, Wisconsin.

SECTION 5—Art in Educational Television—Pauline D. Smith—Chairman—Assistant Supervisor of Art, Baltimore, Maryland.

Resource Person: Elizabeth Ohlrogge, Midwest Program on Airborne Television Instruction, Purdue University, Lafayette, Indiana.

12:00 Noon **REGIONAL LUNCHEONS**—Sara Maddox, Dade County Schools, Miami—Chairman.

2:00-3:30 P.M. **SECTION MEETINGS CONTINUED**

SECTION 6—Preparation of the Craftsman—Ruth W. Colburn—Chairman—Director of Arts and Crafts, State of Vermont.

Resource Person: Ben Goo, Arizona State University, Tempe, Arizona.

SECTION 7—Interaction in the Arts (Music, Art, and Drama)—Olleen Williams—Chairman—Consultant in Art Education, State Department of Education, Atlanta, Georgia.

Resource Person: Italo de Francesco, President, State Teachers College, Kutztown, Pennsylvania

SECTION 8—Art in the Elementary Curriculum—Harold A. Schultz—Chairman

COMMITTEE CHAIRMAN:

PROGRAM



Ivan Johnson

WORKSHOPS



William Bealmer

ASSOCIATE CHAIRMAN WORKSHOPS



Mary Mooty

RESEARCH SEMINARS



Julia Schwartz

PROGRAM

—College of Fine and Applied Arts, University of Illinois, Urbana, Illinois.

Resource Person: Edith Henry, Associate Professor of Art, Long Beach State College, Long Beach, California.

SECTION 9—Teacher-Painter in Action
—Earl A. Weiley—Chairman—Art Education Department Chairman, Wayne State University, Detroit, Michigan.

Resource Person: Lamarr Dodd, Department of Art, University of Georgia, Athens, Georgia.

SECTION 10—Museum Education—Carolyn Howlett—Chairman—Professor of Art Education, The School of the Art Institute, Chicago, Illinois.

Resource Person: Ed Thomas, Curator of Education, Seattle Art Museum, Volunteer Park, Seattle, Washington.

4:00 P.M. **FILM SHOWINGS**

5:00 P.M. **COLLEGE RECEPTIONS**

7:30-8:15 P.M. **DEMONSTRATIONS**

8:15-9:30 P.M. **THIRD GENERAL SESSION**—Ruth E. Halvorsen—Vice-President, The National Art Education Association, Presiding.

Report: **ART EDUCATION IN THE SOVIET UNION**

Mayo Bryce, Specialist for Education in the Fine Arts, U. S. Office of Education, Washington, D. C.

Ralph G. Beelke, Executive Secretary, The National Art Education Association, Washington, D. C.

Report with slides of recent arts study program of the Soviet Union arranged through the

1959 Cultural Agreement between the U.S.A. and U.S.S.R.

9:30 P.M.-12:00 **SHIP'S PARTY**—Harold MacNeil, Chairman

Friday, April 14

8:00-9:00 A.M. Research Seminars—Two Sessions
"Creative Abilities of Academically Superior Students."
"Spontaneity and Deliberateness as a Dimension in Art Education."

9:30-10:50 A.M. **SECTION MEETINGS**

SECTION 11—The Conant Report and other Current Studies Affecting Art Education—Fred Mills—Chairman—Department of Art Education, University of Indiana, Bloomington, Indiana.

Resource Person: Mildred Landis, Professor of Art Education, University of Miami, Coral Gables, Florida.

SECTION 12—Related Arts—Mayo Bryce—Chairman—Specialist, Education in the Fine Arts, Department of Health, Education, and Welfare, Office of Education, Washington, D. C.

Resource Person: Robert Goldman, Head, Art Department, Lincoln High School, Philadelphia, Pennsylvania.

SECTION 13—Community Education—Burt Wasserman—Chairman—Adult Education, Glassboro State College, Glassboro, New Jersey.

Resource Person: Irving Kaufman, Department of Art, University of Michigan, Ann Arbor, Michigan.

SECTION 14—Teacher Preparation—Edward L. Mattil—Chairman—Head, Art Education Department, Pennsylvania State University, University Park, Pennsylvania.

Resource Person: William Alexander,

LOCAL COMMITTEES



Al Hurwitz

VISUAL MATERIALS



Fred Metzke, Jr.

SCHOOL EXHIBITS



Alex Pickens

SECTION MEETINGS



Lucia Corbin

Peabody College for Teachers, Nashville, Tennessee.

SECTION 15—Research in Art Education
—Kenneth Beittel—Chairman—Associate Professor, Art Education, Pennsylvania State University, University Park, Pennsylvania.

Resource Person: Manuel Barkan, Professor, Art Education, Ohio State University, Columbus, Ohio.

SECTION 16—Art Education in a Conforming Society — Edwin Ziegfeld — Chairman—Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York.

Resource Person: Marion Quin Dix, Director of Art Education, Elizabeth, New Jersey.

11:00-12:00 Noon **FOURTH GENERAL SESSION**—Russell E. Day, President, Pacific Arts Association, Presiding.

Address: **A CHARGE TO KEEP**
Clarice Kline, President
National Education Association

12:00 Noon **SPECIAL LUNCHEONS**

12:30-1:00 P.M. **TOURS**

Miami is a very spread-out city. Therefore, these tours will enable you to see attractions not easily reached in the short time you will be in Miami. Tours 3-9 will end at the Lowe Gallery, University of Miami, where a tea will be given in honor of NAEA members. The charge for each tour is \$1.50. This should be paid at the Registration Desk when registering.

TOUR 1—Comprehensive Tour of Schools (includes a high school, junior high school, and elementary school in Miami Beach area to visit art classes in action).

TOUR 2—Comprehensive Tour of Schools (includes a senior, junior and elementary school in North Miami and a visit to Barry College where the Catholic Art Education Association will be meeting that day).

TOUR 3—includes visits to senior high school art classes and the Dade County School Art Exhibits.

TOUR 4—includes visits to junior high art classes and the Dade County School Art Exhibits.

TOUR 5—includes visits to elementary schools to see art classes in action plus the elementary school section of the Dade County School Art Exhibit.

TOUR 6—Tour of Art Galleries in Miami—includes a visit to the "Florida Six" show at the Fontainebleau, the Miami Museum of Modern Art, Auger Gallery, Rudolph Gallery, Granville Gallery, and the Lowe Gallery of the University of Miami.

TOUR 7—Tour is entitled "Architect's Choice." It includes visits to four outstanding houses and buildings which have won A.I.A. awards and two houses which have won A.I.D. awards.

TOUR 8—Tour of exhibits of student art from the Dade County (Miami) schools. These are located in the Coconut Grove Center and Playhouse, the Coconut Grove State Bank Building, and the Mirell Gallery.

TOUR 9—Tour of tropical gardens. This includes visit to the fabulous Deering Estate, Villa Viscaya and Fairchild Gardens. The tour ends at the Lowe Gallery.

2:00-6:00 P.M. **RECEPTION AND TEA FOR NAEA MEMBERS**
The Joe and Emily Lowe Art Gallery

4:30 P.M. **FILM SHOWING**

8:00 P.M. **FIFTH GENERAL SESSION**—Helen Rose, President, Southeastern Arts, Presiding.

Award: **ART EDUCATOR OF THE YEAR**
Mary Adeline McKibbin, Supervisor of Art, Pittsburgh, Pennsylvania.

Address: Mary Adeline McKibbin

9:30 P.M. **Coffee Hour**—Host, Milton Bradley Company

Saturday, April 15

8:00-9:00 A.M. **Research Seminars**—Two Sessions

9:30 A.M. **SIXTH GENERAL SESSION** — Charles Robertson, President, The National Art Education Association, Presiding.

Address: **QUALITY IN ART**
Dore Ashton, Art Critic for Arts & Architecture

11:40 A.M. **AWARDING OF SHIP SCHOLARSHIP AND PRIZES**—Paul Van Winkle, Commodore of the Ship, Presiding.

12:00 Noon **Farewell Coffee Hour**—Host, American Crayon Company

END OF CONFERENCE

in human experience. Learning about art is directed toward the discrimination and control of qualitative significance. Thus, valid teaching purposes and goals promote these characteristics in order to achieve quality in the teaching of art.

On the Qualitative Nature of Art

Art in its fundamental manifestations—process of artistic creation, and experience with works of art—is the pinnacle of quality. It is the outcome of human activity where qualitative significance is the primary point of attention. The primary purposes of art include the qualitative expression of ideas and feelings through the qualitative manipulation and control of tools and materials, and toward the achievement of qualitative organization of visual form. Qualitative significance is at once the point of departure, the method, and the goal of art.

The process of artistic creation is an amalgam of an artist's sensitive attention to: (1) qualities in events in his experience which stimulate his ideas and serve as sources for his imaginative work; (2) qualities in feelings within himself toward events in his experience, toward materials with which he works, and toward the art form as it evolves through his energy, judgement, and control; (3) qualities in art materials with which he works for stimulation, control, and limitations on his imaginative efforts; and, (4) qualities which become evident in his art work as he develops it and as it imposes its own requirements and demands upon him.

For examples of the above process, the particular play of light on objects in the environment, or the impact of an ideological event are among the qualities in experience which can stimulate the visual imagination of an artist. The feelings of emotional tone are among the qualities he tries to embody in his work. The art work he creates bears the imprint of the qualities of the materials he uses—the color richness or tonal subtlety of paint, the plasticity of clay, the solidity of stone, the graininess of wood, or the lustrous sheen of metal. The coordinated structure of the visual form achieved by an artist is in large part the result of his response to and utilization of the emerging qualities he observes in his work while he is in the process of working.

Throughout the creative process an artist is stimulated by qualities as sources and as problems for his work; he is guided by qualities as he proceeds to develop his work; and, he seeks to formulate qualitative solutions to the problems he has projected and rediscovers for himself in his work. At every level and at every stage, an artist is guided by qualitative intent and qualitative criteria. He begins his work from the springboard of qualitative significance; his efforts to formulate, reformulate, and refine his ideas are

governed by qualitative significance; and, he measures his achievement by its qualitative significance.

Experience with a work of art rests upon the qualitative significance an observer is able to perceive in it—the qualitative insight it elicits within him. Observation of a work of art becomes a moving experience when the observer is able to recognize and discriminate the qualities embodied in the work. The observer is able to give himself to the work because the quality of emotional tone as expressed by the artist strikes a sensitive chord within him. The manipulation and control of the medium, the nature and organization of the form, and the total visual impact—all of which are evident in the art work—are the qualities the observer perceives. His experience with the art work has qualitative significance for him to the degree that he can share the qualitative accomplishment of the artist. He appreciates the work to the degree that he is sensitive and responsive to the qualities within it.

The pervasive qualitative nature of art imposes specific requirements upon any teacher who aims to encourage learning about art. To violate these requirements is tantamount to violating the nature of art itself.

On the Nature of Learning About Art

If art is the pinnacle of quality, then valid learning about art must enhance the learner's capacity to recognize and discriminate relevant qualitative characteristics. If the primary purposes of art activities are to include qualitative expression through qualitative manipulation toward qualitative visual organization, then learning about art must involve the learner in a working process which is *true to the nature of art*.

The learner must find himself in situations where he is challenged to pay attention to his own experiences in order to become aware of the quality of his own feelings. He must experience the qualities of materials in order to choose among them, capitalize upon their potentialities, and be governed by their restrictions. He must experience the oneness between an artist and his work through attentiveness to the growing qualities in it. He must learn to treat his work-in-process as a growing, changing, and maturing realization of his own qualitative intentions.

If the process of artistic creation is in fact the sensitive attention simultaneously directed toward a cluster of qualities, then the art teacher must confront the learner with working tasks which demand *multiple qualitative considerations*. The learner must be challenged to confront the total complex of the artistic task with simultaneous attention to the several qualitative aspects that comprise it. Each piece of work he undertakes must cause him to relate the quality of

continued on page 26

Mary Adeline McKibbin

ART EDUCATOR OF THE YEAR 1961

Miss Mary Adeline McKibbin, director of art in the Pittsburgh Public Schools since 1943 has been designated as "Art Educator of the Year" by the Council of the National Art Education Association.

The NAEA began the custom in 1955 of recognizing one individual each biennium for outstanding achievement in the field of art education and for continuing contributions to the work of the Association.

Miss McKibbin graduated from Pittsburgh's Peabody High School; the University of Missouri (Phi Beta Kappa); Teachers College, Columbia University (M.A.); and did other graduate work at Carnegie Tech, University of Pittsburgh, Harvard, and Columbia University.

Her contributions to art education organizations are many and varied. She is past president of the Eastern Arts Association and has chaired many of its committees, a member of the National Arts Education Association Council, the originator of the Inter-

national School Art Program and was its first national chairman. (This program is sponsored jointly by the National Art Education Association and the American Junior Red Cross.) She has contributed as speaker, panel leader, or consultant to all Eastern Arts Association and National Art Education programs, and to many National Committees on Art Education ones. She has lectured to college art education groups and to sectional meetings of the American Association of School Administrators at their conference which featured the arts in general education.

She was one of three American art educators elected to the Council of the International Society for Education through Art and is a member of the Editorial Board of that organization. Numerous articles on art education by Miss McKibbin have appeared in the NEA JOURNAL, EDUCATION, SCHOOL ARTS, ARTS and ACTIVITIES, EDUCATION and ART (published by UNESCO) and EDUCATION THROUGH ART.



Under a UNESCO contract, Miss McKibbin contributed a set of slides and text on ART and the ADOLESCENT for international circulation. She contributed by invitation to the United States Information Agency exhibit of high school student work in the recent Berlin Trade Fair. As a result, two Pittsburgh students were among six chosen to go to Berlin in September to represent talented youth of the United States.

As a member of a NEA committee, Miss McKibbin has written the chapter on the curriculum in the brochure on ART FOR THE ACADEMICALLY GIFTED; she also wrote the chapter on the curriculum for art education issue of the Secondary School Principals' Bulletin now being prepared by the National Art Education Association.

Miss McKibbin is chairman of the Western Pennsylvania Scholastic Art Awards Committee and member of the Scholastic National Advisory Board; she

is also on the Advisory Board of SCHOOL ARTS magazine and Pittsburgh Junior Red Cross.

In Pittsburgh Miss McKibbin, with teacher committees, revised the art course from grades 1-12, produced a ceramics guide, and planned an experimental course in art appreciation. With the supervisor of Language Arts of the Pittsburgh schools, she planned the National Gallery of Art project (1960) which made it possible for fifteen high school art students and two teachers to visit Washington, D. C. art attractions. She introduced the One Hundred Friends of Art student committees and traveling exhibit programs, and with her supervisors, developed an in-service teacher education program.

As "Art Educator of the Year" Miss McKibbin will address a general session of the 6th Biennial Conference of the National Art Education Association.

Individuals honored previously were Edwin Ziegfeld, Viktor Lowenfeld and Italo deFrancesco.

NEW BOOKS

CERAMICS: Glenn C. Nelson, Holt, Rinehart and Winston, Inc., New York, N. Y., 1960. 236 p. \$3.75.

Mr. Glenn C. Nelson's recent book, sub-titled "a comprehensive studio guide", reflects the fact that he is both well-versed in this field and aware of the educational process. He has wisely chosen a treatment which is broad and comprehensive. Such a publication will prove valuable as a resource work for teachers at the elementary level and the alert high school student. The college teacher may well use it as a beginning text.

The preface sets forth the belief that art is learned, not from books, but from classroom interaction. From such a point of view, a guide is the most logical choice as it opens up the field for learning-by-doing and leaves the details of step-by-step to the more highly specialized and technical textbook treatments.

In addition to the usual chapters on clay and glazes, forming and firing, pots of the past and present, Mr. Nelson has included practical information concerning equipment and supplies with excellent criteria for making choices along with regional listing of addresses of suppliers.

Especially stimulating are the photographs of both the historical pottery pieces, which are well chosen, and the contemporary examples, some of which are only now being published in the ceramic periodicals. Their size, clarity, and aesthetic value make the book valuable as an historical survey that is in fact current. Clear type and variety in lay-out give the book a very pleasant readability.

*William Watson, Florida State University,
Tallahassee*

Experiments in Creative Teaching, A Progress Report on the Department of Education, 1937-1960, at the Museum of Modern Art, New York. D'Amico, Victor. 64 p. Published by the Museum of Modern Art and distributed by Doubleday Co., Inc., Garden City, 1960. \$2.50.

According to the Preface, this book is a presentation of the "growth and activities of the Museum of Modern Art's Department of Education during the twenty-two years of its existence" and an "exposition of its underlying ideas, methods, and explorations." Black and white photographs of aspects of teaching-learning situations, numerous teaching resources, examples of student art work and the like illustrate and amplify the text throughout.

In the first section of the book is found an over-view of the Department of Education in relation to serving

the art needs of children, young people, adults, and schools. Part II presents a more detailed statement of the art education philosophy developed over a period of years in classes ranging from those enrolling 2-year olds to those accommodating various groups of adults. In this section objectives, teaching procedures, qualifications of teachers, media, classes and courses are described. Part III gives the reader a glimpse of the Children's Carnival of Art as it operates. It explains how the child is motivated and then engaged in the art process and how the parent and/or interested adult on the outside can observe him. An account of the visual resource materials devised experimentally for use in the high schools of New York City is found in Part IV. These include exhibitions, slide talks, teaching models, teaching folios, films, and libraries of color reproductions and texts. Information relative to the development and work of the Committee on Art Education, an organization of art educators sponsored by the Museum, is found in the next chapter. Among the specific pioneering efforts described in Part VI are: (1) the television series, "Through the Enchanted Gate," produced with NBC in 1952-1953 and (2) the research and study program inaugurated in 1955. The last section, Evaluation, is a summary in the sense of exploring the role of the art museum in education.

Not only museum workers but public and private school educators, prospective teachers, parent-teacher and other community art interested groups will find this report valuable.

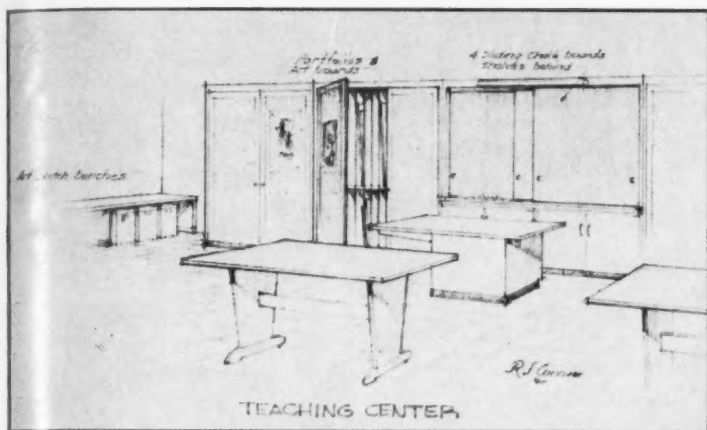
Julia Schwartz, Florida State University

To Paint is to Love Again. Miller, Henry. Cambria Books, Alhambra, California. 1960. 14 color plates, 62 pages, \$2.50.

This little book by the dean of the writers of banned books reads like a popular love song. However, it escapes the maudlin and platitudinous character of our current radio ballads though it retains the immediacy and unobstructed concern of rock and roll.

Perhaps some art teachers wonder what happens to the students who groan their inability to draw, whose furtive and desperate attempt to represent a golden perspective in a glow of proper proportion ends up in a disaster of frustration. Obviously, most are banished from ever again dirtying a sheet of paper. Miller, however, thrived on failure. His negative school art experiences later led to an amorous affair with Lady Art and the union bore a small but abiding involvement

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with watercolor which was nursed, fondled and played with in a warm, intent manner.

Miller relates his affair with art and in the process voices an open and uninhibited appreciation of those values which art education sometimes only hints at. He stresses the sensuousness and the sense of fulfillment. He acclaims the sheer joy of expression and blesses the innate therapy of art. There is a mixture of bohemianism and commitment, a touch of bawdiness and an insouciant morality that is charming to read. There is a suspicion of poetry in the title and the entire book is like an extended stanza of blank verse extolling the virtues of art.

Miller accuses America of not being able to create an environment hospitable to art and finds little of aesthetic value in American work. Europe, particularly France, is his aesthetic home. Mexico, too, and in this, perhaps, we can sense the desire for the foreign which excites Miller's romantic eye. He is right, of course, in castigating our materialism and pampered living but wrong, too, in not recognizing the native qualities which also can be transformed into art.

The book is sometimes given to cliché—the cliché which exposes a rather simple understanding of art.

But the overall aspect is one of love for art and in basic, sometimes lusty and unadorned language, Miller provides us with an appreciation that is honest.

The book could serve as a stimulus for the jaded or frigid art teacher. Though there are no original insights or important findings in the book vis a vis art education, it does provide an innovation as a supplement to the more hortatory texts.

There are a number of color plates illustrating Mr. Miller's watercolors.

Irving Kaufman, University of Michigan, Ann Arbor

Art for Young America, Nicholas, Heyne, Trilling, and Lee, Peoria, Illinois: Chas. A. Bennett Co. Inc., 3rd Edition, 1960, pp. 286.

Having no wish to sustain past prejudices, I read this book without reference to its earlier editions, which, quite frankly, I do not remember clearly. My total response, both initially and after prolonged consideration, is that this volume is at the very least ineffectual and inadequate as a school art appreciation text.

The volume covers, in text and illustration, several
continued on page 33

BARKAN . . . continued from page 21

his feelings to qualities in materials toward the development of qualities in visual forms.

And finally, if observing and appreciating a work of art rests on sensitive responsiveness to qualities within the work, then learning about art must be based upon attention to the art work for the *discrimination of visual qualities inherent in it*. The learner must be challenged to utilize biographical, historical, and technical information not as substitutes for perceiving the qualities within the art work, but as leverage for revealing those visual qualities he has been unable to recognize.

If the above purposes and goals of art education are valid, they achieve their validity because they recognize and foster an understanding of the qualitative nature of art.

Quality in Teaching

Some of the crucial reference points for determining quality in the teaching of art have been indicated. With these as a basis one can proceed to ask a series of evaluative questions: Does the teacher teach to enhance the learner's capacity to recognize and discriminate relevant qualitative characteristics? Does the teacher direct attention to visual qualities

inherent in works of art? Does the teacher involve the learner in a working process which is true to the nature of art? Does the teacher confront the learner with working tasks which demand multiple qualitative considerations? These questions now act as the *criteria* by which anyone—the teacher himself, his colleagues, administrators—may judge the quality of teaching.

In summary, quality in the teaching of art is present to the degree that the actions of a teacher provide evidence for affirmative answers to the above evaluative questions. Conversely, quality in teaching is lacking to the degree that the teacher's actions do not answer to the questions clearly or fail to answer to them at all.

McCONNELL . . . continued from page 8

respect on the part of the staff, administration and community, but also a minimized amount of extracurricular art projects.

Promoting an Art Program

As specialists in the field we often fail to realize that the objectives of art are sometimes obscure to the average person. Even a good program will not successfully sustain itself if kept within the walls of an art

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room. We have been guilty of ignoring the importance of communicating to others the aims of an art course.

As art teachers we should try to encourage further understanding among faculty and students by many different methods. In order to develop an awareness of the place of art in the total school program, the teachers in the department in our school designed a curriculum book which is specifically planned to be used by students in the area of guidance in the home rooms. A detailed course of study for each art subject is included so that all students may understand the content of certain courses. Art schools and employment opportunities in the field are presented, coupled with a four year proposed course of study for art majors. The relationship of art to the other departments and the importance of art as a background for other professional areas is also delineated.

Departmental meetings, in which teachers discuss together policies relative to the field, are a vital part of the structure of a high school art department. All teachers should continually evaluate their program, being extremely critical concerning the relative strength and weaknesses and possible areas of improvement. It is imperative for us as teachers to be

flexible in our thinking and work together in a department toward coordinating courses that are geared to progress in terms of ultimate objectives. Consistency in reference to standards of class, grading procedures, exhibitions, organization of materials and general philosophy of art all important in building a strong unified department. Certainly this principle of flexibility carries through into the classroom and should allow every teacher the opportunity to arrive at these desired goals in their own individual manner, within limitations of accepted procedures.

Departmental meetings may be held with the guidance director to enable further understanding of the art program so that in turn this information might be relayed to eighth grade students enrolling in high school. A traveling art show can give the students a first hand look at various types of work done in high school classes when circulated among schools in the immediate vicinity.

Teachers in the department at our school have been requested to present our art program to various groups, such as: the state high school principals meeting, visiting student groups from local universities, student bodies of interested schools, and our own

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faculty. Often these lectures were augmented by slides of student work. The department also produced a twenty minute art film with sound tape which explained our philosophy and class procedures and was used in connection with these programs. Every art department has a definite responsibility to the community. On separate occasions we were asked to present a television show and a radio program in which another opportunity was given to explain to the public the importance of art in the high school curriculum.

Another method of encouraging understanding involves initiating a continuous hall exhibit featuring outstanding work of each class. This exhibit can serve many purposes. Primarily, recognition for personal achievement is given to individual class members. Through such an exhibit it is possible to reach students not enrolled in art, since it enables us to explain visually what we are trying to accomplish. This is a most effective method of gaining increased enrollment in an elective area. Faculty members and visitors in a building featuring visible evidence of an art department should begin to recognize the systematic foundation upon which an art course is built and that abstract fundamentals are as important to an art class as the fundamentals of grammar and composition are to an English class. In our high school as an outgrowth of hall exhibits we have many teachers requesting paintings to hang in classrooms. Certainly in this manner a new group of students are reached, enabling them to appreciate the feeling, emotion and expression in art through a visual experience.

Conclusion

A high school art department should occupy a key spot in the total educational program. In striving toward quality teaching we should be critical in our evaluation. Are we producing only career artists and concerning ourselves with merely the end product? Are we responsible for condoning a course appealing as a "fun course?" Are we developing a permissiveness in the classroom which we like to excuse as fostering creativity? If so we need to re-examine our philosophy and sense of values. It is up to us to decide the status of art education for the future. Quality teaching should direct itself toward more fundamental values. Let us consider art for future community leaders who will be involved in city planning; art for creativity in all areas involving analysis, reasoning and critical appraisal; and an art program for deeper cultural and aesthetic appreciation with the awareness of the place of art in reference to man and his environment. Certainly there is no substitute for an energetic, alert, ambitious and sensitive teacher who is continually striving for a more dynamic art program, comprehensive in its scope of learning activities.

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AIAA Appoints Full-Time Executive Secretary; Announces Convention Plans

Kenneth E. Dawson, West Hyattsville, Maryland, has been appointed as the first full-time executive secretary of the American Industrial Arts Association. The appointment was made by President Ivan Hostetler with the approval of the Executive Committee. Mr. Dawson assumed his new duties on January 3, with an office in the NEA Center in Washington, D. C.

The new executive is a native of Chatham, Virginia, and received the B. S. degree from Virginia Polytechnic Institute, the M.Ed. degree from the University of Virginia, and has completed all of the course work for the doctorate at the University of Maryland. He has taught in the public schools of Virginia, served on the staff at Virginia Polytechnic Institute, and was graduate assistant in industrial arts at the University of Maryland. He is currently teaching in the public schools of Montgomery County, Maryland.

In another development, AIAA announced that its twenty-third annual convention will be held in St. Louis, April 5-7. The convention theme is "Technological Advance and Industrial Arts."

"Cameras and Careers" Guidance Film Produced by Eastman Kodak Company

A new career guidance motion picture, the first industry-sponsored film to be prepared with the cooperation of the National Vocational Guidance Association, has been produced by Eastman Kodak Company to tell the fascinating story of career opportunities in photography.

"Cameras And Careers," a 16mm sound and color film, is now available to guidance counsellors, science instructors, and youth group leaders from 40 widely-located sources—14 major city or country school systems, 25 state universities, and the Audio-Visual Service of Eastman Kodak Company. These sources will supply the film free or at only a nominal charge for individual showings. Prints may be leased for non-profit use from Kodak for \$150.

The 28-minute film, aimed at the 12 to 15-year age group, depicts the relatively new and little-known photographic careers in industry, audio-visuals, science, engineering and the professions. Some of the "familiar" photographic careers, such as news photography, and also some specialized photographic professions are also covered.

With the counsel provided by a four-member National Vocational Guidance Association committee, the

EDUCATION

film also makes specific recommendations to the youngsters on high school courses and extra-curricular activities which help prepare them for these career opportunities. Members of the committee were: Dr. Richard Rundquist, University of Kansas Guidance Bureau; Dr. Harold Munson, University of Rochester; Dr. W. J. Dipboye, Syracuse University and Dr. John V. Joyce, Director of Guidance, Niagara Falls, New York.

Supplemental literature, which accompanies the film, is intended to help the counsellor or instructor introduce the film and answer subsequent questions.

"Photography In Your Future," Kodak Pamphlet No. T-15, provides more career guidance information. "A Survey of Photography Instruction in Colleges, Universities, and Technical Institutes" furnishes a guide to advanced instruction possibilities.

Further information on "Cameras And Careers" and on sources of prints is available from the Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

Curriculum Association Urges Balance in School Program

Balance in the school curriculum is something like an artfully constructed mobile—it remains in balance because its built-in tensions accommodate themselves to each other, but the balance can be upset by shifting winds as easily as by rough pulling and hauling.

In an effort to clarify what a balanced curriculum is, The Association for Supervision and Curriculum Development (ASCD) has published as its 1961 year-book, *Balance in the Curriculum*, a compendium of essays by 12 distinguished educators working under the chairmanship of Paul M. Halverson, professor of education, Syracuse University, Syracuse, N. Y. ASCD is a department of the National Education Association.

Teachers, administrators, parents, boards of education, legislators, employers, and many others, Halverson writes, are from time to time called upon to decide for themselves what curriculum emphases are appropriate, and to what degree. When these decisions are properly based on the accepted values of society and accepted educational goals, he suggests, balance may be achieved if the decisions are reached consciously and deliberately through the use of clearly defined criteria.

Francis J. Di Vesta, professor of psychology and education at Syracuse University, urges that curriculum balance must take into account the fact that the

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effective individual in our society is the one with self-confidence.

He rejects for this reason current pressures to "get tough" in curriculum planning. Balance in the curriculum, he says, means giving each pupil a chance to develop his talents to the fullest. The most important fact to bear in mind, he says, is that the pupil works toward goals which are valued by him, and these goals can be diametrically opposed to what his teacher hopes for him.

"The successful pupil," Di Vesta writes, "will be able to meet occasional failure more readily than one who has always failed in the past. Success leads to further endeavor in similar activities; it develops preferences. At the same time success frees the pupil from fears engendered by feelings of inadequacy, thereby increasing the capacity for creativity and his desire and hope for further success. Failure, on the other hand, has the opposite effect. Continually experienced, failure makes pupils slavish and fearful. They set low goals in the expectation of tasting some success; or they may set unrealistically high objectives in the illusion that by some sheer stroke of luck they will reach these goals."

Balance cannot be achieved, Di Vesta holds, by tough insistence on high standards in the traditional school subjects but by updating much of current subject matter "so that we present depth, rather than breadth at the expense of depth."

"The problem has been faced in precisely this way by the mathematicians," he adds. "One of their initial steps was to take a fresh look at their discipline as taught in school. They have found it to be rooted in subject matter over 300 years old. With revisions in techniques, they have demonstrated that young pupils, as early as the fourth and fifth grades, can profit from experience with some of the more advanced concepts of modern mathematics. This appears to be a direction that other areas of subject matter might take."

Two school administrators stress the key role of boards of education in curriculum making and lament that too often board members are preoccupied with such matters as finance, buildings, and the business management of the schools. Gerald B. Leighbody, associate superintendent at Buffalo, N. Y., and Ernest F. Weinrich, assistant district superintendent at Huntington, N. Y., note that curriculum decisions are made by school boards usually on the advice of the professional staff. Ideally, they propose, the administrator should involve the board so thoroughly in curriculum matters that its members understand and support a curriculum because they themselves believe in it, not just because the staff has recommended it.

Other contributors to the book are: Samuel Everett, associate professor of education, College of the City

of New York, New York City; Robert S. Fox, principal, Laboratory School, University of Michigan, Ann Arbor; Gordon Gardner, director of curriculum, Riverside County, Calif.; Leonard Grindstaff, assistant superintendent, Riverside County, Calif.; Howard Leavitt, associate professor of education, Boston University, Boston, Mass.; Paul M. Mitchum, director of secondary education, Des Moines, Iowa; Archie G. Richardson, associate supervisor, Virginia State Board of Education, and Evelyn Wenzel, assistant professor of elementary education, University of Florida, Gainesville.

Copies of *Balance in the Curriculum* may be ordered from The Association for Supervision and Curriculum Development, 1201 Sixteenth Street, N.W., Washington 6, D. C. 198 pages. \$4.50.

BOOK REVIEW . . . from page 25

fields of art from flower arrangements to architecture, and includes a chapter each on beauty in animals and in landscape. In an attempt to reach the early adolescent age group, the authors properly distinguish between appreciational and "creative" activity and between man-made and natural objects that evoke esthetic response. They also stress, in my opinion, correctly, the pervasive nature of art, by showing that it can exist in mundane every-day objects as well as in museum exhibits. The language of the book is simple and consistently scaled to the level of the young teenager. The format is simple and clean-cut, perhaps uninspiring, but at least unostentatious.

In the opening discussion on specific art objects, namely automobiles, the authors categorically assert the esthetic superiority of the 1959 Buick to earlier pictured Buick models (1908, 1941, 1931). A similarly positive treatment of some reasonably modern buildings is recorded in the chapter on architecture. Paradoxically, in Chapter 9, entitled "Fine Paintings to Remember", the authors include fourteen reproductions (fifteen paintings are discussed, but Figure 99, Breughel's "Wedding Dance" has been left out) not one of which exhibits the slightest symptom of post-Cezanne influence. Whatever one's personal preference may be, to deliberately omit a half century of dynamic visual experimentation is educationally unjustifiable. The implied distinction, that the modern idiom is appropriate for the practical arts but not for the pictorial arts is an unhappy position from any esthetic viewpoint. To teach it would be something like the teaching of every phase of science except that segment of biology which involved our knowledge of human evolution.

Vincent Lanier, University of Southern California, Los Angeles

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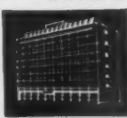
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